University of Alberta
Department of Music

Wednesday 5 February 1975
Thursday 6 February 1975
at 8.00 p.m.
Convocation Hall
Arts Building

Sunday 9 February 1975
at 7.30 p.m.
Notre Dame
Junior High School
Bonnyville

MOZART

COSI FAN TUTTE

Cosi Fan Tutte
or The School for Lovers

music by Wolfgang Amadeus Mozart
text by Lorenzo da Ponte

Comic opera in two acts
(sung in English)

Characters
*denotes performance on February 5

Ferrando, *a young officer*
Nigel Lemon

Guglielmo, *a young officer*
Peter Benecke

Don Alfonso, *an older friend of theirs*
Frank Giffen*
Henry Irwin

Fiordiligi, *engaged to Guglielmo*
Elizabeth Kolodziej

Dorabella, *her sister, engaged to Ferrando*
Andrea Mellis
Barbara Prowse*
Marilyn Verbicky

Despina, *their maid*
Pauline Lebel*
Judith Holswick

Servants
Don James
Randy Lecky

The action takes place in and around the home of Fiordiligi and Dorabella, somewhere in Europe during the early years of this century

St Cecilia Opera Orchestra

violin 1
A. Pelletier, H. Kim
D. Zweifel, A. Guthman
J. Yusak, M. Clarke

violin 2
R. Hryciw, R. Miskey
D. Letourneau, A. Chard
C. Hall, N. Koehler

viola
N. Hughes, S. Letourneau
D. Daly, E. Morris

cello
P. Rudolfi, B. Morris
B. Bryden, M. Lindskoog

bass
J. Young, C. Griffith

flute
A. Clarke, M. Carefoot

oboe
H. Takahashi, R. Green

clarinet
J. Mahon, J. Harris

bassoon
D. Jahns, B. Berkowitz

horn
J. Hermanns, A. Crockett

trumpet
E. Pedersen, W. Grasdal

timpani
J. McCormick

The soloists in this performance are drawn from the studios of Bernard Turgeon, Merla Aikman and Jean Letourneau.

conductor and musical director
Alfred Strombergs

stage director and lighting designer
Rowland Holt Wilson

designer of sets
John Madill

designers of costumes
John Madill
Wendy Watts

Production staff

stage manager
Harv Haugen
assistant stage managers
Don James
Randy Lecky
property mistresses
Jill Lockwood
Dianne Fox
chief electrician
Robert Anderson
assistant electricians
Ian Fennell
Anita Noel
wardrobe mistress
Pat Smy
assistant wardrobe mistress
Judy Hambley
publicity designer
Sally Don
rehearsal pianists
Linda Steinbring
Teresa Cotton
pre-recording and sound
David Speers
set built by
Doug Welch

The Department of Music gratefully acknowledges the assistance and co-operation of:
The Department of Drama
The Collège Saint-Jean
The Department of Art and Design

Mozart (1756 - 91) and **Conegliano** better known as Lorenzo **da Ponte** (1749 - 1838), collaborated on three operas, all of which became part of the standard operatic repertory and are widely performed today, almost two hundred years later. The first was **Le Nozze di Figaro** (1786), the brilliant witty and daring play by Beaumarchais, which was transformed into a masterful characterisation of human emotions and relationships. The second - **Don Giovanni** (1787) used the well known story of the stone guest bringing retribution to the sexual philanderer and combined elements from comedy, drama and morality play. It still remains in a category quite unique, and was called a joyous drama, (dramma giocoso) by da Ponte.

The third work **Cosi Fan Tutte** came three years later, in 1790, but in spite of its initial success in Vienna (much greater by the way, than the earlier two efforts) it declined in popularity during the nineteenth century, which did not cherish its story line; a gentle irony on the human condition and a satire on the fidelity of women in love. The romantic nineteenth century did not laugh and smile at lovers' foibles, it glorified and defended virtue and faith in women. Many attempts were made to change the story line, in fact no other opera has been subjected to so many different versions and titles. Especially in German productions it appeared variously as 'Love and Temptation', 'The School for Lovers', 'The Wager', 'The Magic Test' (Die Zauberprobe), 'The Guerillas', and set to completely new stories by Calderon (Dame Cobold), or Shakespeare (Love's Labour's Lost, Paris 1863). In London in 1828 it appeared as 'Tit for Tat', or 'The Tables Turned'; in 1841 as 'The Retaliation'.

Needless to say, Mozart's music, with its careful delineation of character and situations, fitted only the original libretto, which was fashioned with excellent style for effective theatre. Mozart's achievement can be fully appreciated only by those who know every line of da Ponte's text. No other composer before him had succeeded in producing that fusion of music and drama which obliterates the traces of a basically hybrid art form. At times Mozart, loving too much his own stage characters, indulges in deepening and enriching the emotions to a degree not found in the libretto, but that is one of the secrets of Mozart's genius. His music distills satire, wit, farce, conflict. As in **Figaro** or **Don Giovanni**, it is the music that is the real seducer. In **Cosi Fan Tutte**, it takes much longer, but the end result is quite as complete, if less intense. And everybody - from the first soprano to the second bassoon - has to face great challenges and must make an outstanding contribution. This is a true ensemble opera, on the stage and in the orchestra pit. The English speaking opera stage, which always cherishes ensemble work has taken a special liking to this work and its popularity is constantly increasing.

Cosi Fan Tutte is a comedy of human relations. Briefly the story concerns two young men (Ferrando and Guglielmo) who are convinced of the unshakeable fidelity of their fiancées (Dorabella and Fiordiligi). An elderly, more experienced friend (Don Alfonso) assures them that no one in the world is wholly faithful. He undertakes to prove his point within one day. He arranges for the two young men to disguise themselves and to woo the other's girl. At first the girls are indignant but, after encouragement from Despina, their maid, they fall. When they discover what has happened all four are bitterly unhappy, their illusions of romantic love shattered. In the end they agree to the old man's advice and accept each other for what they are, for, he assures them, all the world is the same and fidelity is a myth. Though a comedy, it contains an underlying vein of seriousness. Mozart seems to be saying that all humans are fallible, and to be making a plea for tolerance and understanding. During the course of its history it has been performed in many styles and periods. We have chosen the Edwardian age. This is the most recent period with a leisured and idle class with no occupation but that of examining the state of their emotions. The Edwardian era stands in the same relationship to the first World War as does 1790 (when the opera was written) to the Napoleonic Wars - a languid and elegant summer afternoon, seemingly unending, though in reality doom-laden.